

THE BOOK CLUB of CALIFORNIA
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THE BOOK CLUB OF CALIFORNIA, founded in 1912, is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

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Women Working with Stone, Wood, and Metal

by Mae Kramer Silver

As the lens of history has widened to include woman history-makers, female lithographers, wood engravers, and etchers have emerged from obscurity. In nineteenth-century America, one woman rose to the stature of premier woman lithographer. She was Frances Flora Bond Palmer (1812–1876). Responsible for about two hundred known lithographs for Currier and Ives, Fannie Palmer began her career in her native Leicester, England, before emigrating to New York.

Of the six Bond children, Fannie was the third. For her entire life, she remained close to her younger sister, Maria, and their only brother, Robert. Maria and Fannie received their education at Miss Linwood's School for Young Ladies. Mary Linwood (1756–1845) was a remarkably accomplished artist who supported herself with her school and her stitchery art. Her stitchery was so finely conceived and received that samples of it exist today in the Victoria and Albert Museum, London. Studying literature, music, and art, both Maria and Fannie saw in Miss Linwood a model and mentor. After Fannie married, had two children, and realized that her husband could not support the family, she turned to art as a means of livelihood. She and Maria both taught art, but Fannie saw lithography as another way to use her talent. She convinced her husband, Edmund, to open a lithography business in Leicester. While reviews of her work were encouraging, the economy of Leicester, struggling with depression, did not produce enough demand for the services of Palmer Company. In 1843 or 1844 the Palmers and Maria and Robert Bond left for New York City to seek their fortune.

The Palmers began a lithography business first at 34 Ann Street, 43 Ann Street, then 55 Ludlow Street, and other locations. They produced sheet music covers, advertisements, and architectural drawings as well as folios. One promotional folio the Palmers printed was *The New York Drawing Book*, which featured Fannie's pictures as examples of how to draw landscapes. Fannie's talents became known in New York and caught the eye of Nathaniel Currier, who commissioned two works from her. When the Palmer business slowly slid downhill, Fan-

nie agreed to join the staff of Currier and Ives, where she remained for twenty-five years, until her death. She was the sole support of her family and the only woman artist employed by Currier and Ives.

If one had visited the Currier and Ives lithography factory on Spruce Street, New York, in the 1870s one might have met a petite woman so stooped as to appear deformed. That woman was Fannie Palmer, described by her colleagues as "affable," "amiable," "delightful," "charming," and "always ladylike."

Other women worked there, but they were colorists who sat in an assembly-line fashion at long tables. Each woman colored the same color in the same spot on each copy of the circulating lithograph. Fannie or another artist provided the fully colored lithograph model for the colorists to copy.

Because it was not unusual for several artists to create a lithograph for Currier and Ives, the firm often employed artists noted for special skills. Fannie Palmer specialized in two areas: background and mood. Some art historians explain that Fannie Palmer introduced her unique talent of printing a background tint to the litho-graphic community and hence the American public. That tint created a mood often labeled "homey," "charming," and "warm." That ambiance could sometimes hint at a story behind the drawing. Many people of modest means bought her images to hang in their homes.

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Fannie Palmer's value as an artist and lithographer increased when she collaborated with Charles Currier in crafting a newer, superior lithographic crayon. Currier manufactured and sold it successfully. From that time on, the firm used the new crayon exclusively.

Fannie Palmer's beginning prints were city landscapes, farms, and bucolic wooded scenes. Later she created a series of trains, injecting both energy and excitement into her pictures. She took the lead well ahead of all other women artists depicting the West when she showed the West in these pictures: "Rocky Mountains, Emigrants Crossing the Plains" (1866), "Across the Continent, Westward the Course of Empire Takes its Way" (1868), and "View of San Francisco, California."

Most of us have seen and unknowingly admired Fannie Palmer's works. A quiet and discreet woman, she modestly signed her Currier and Ives pieces with "F. Palmer" on the lower left corner. The next time you see a Currier and Ives lithograph, look for "F. Palmer."

As Currier and Ives employed women in their lithography factory, so did the legendary Louis Prang in Boston. Prang, however, used the skills of more than one hundred women he listed in his twenty-fifth anniversary souvenir album (1888). Much ahead of his time, Prang not only saw the importance of employing women but also encouraged them and championed women's rights. Credited with introducing the Christmas card to the American market, he solicited card designers by sponsoring art contests. First prize was \$1,000. Artists drew angels, animals, birds, flowers, childhood scenes, and religious subjects for cards, calendars, prints, and other novelties. Their chromolithographs projected a mood, sentimental and nostalgic, that appealed to a culture attracted to motherhood, friendship, and the gentleness of the natural world. The firm also produced how-to manuals of flower and landscape studies.

Women lithographers, like printers and artists, often received their early educations and enthusiasm for their work from the family they were born or raised in. In turn, they often married into similar families, thus continuing a dynastic involvement in art. For example, when Alexander Anderson, a physician who practiced copper and wood engraving, taught his daughter Ann (1808-1863) engraving skills, he helped create an impressive team of lithographers. When Ann married into the Andrew Maverick family of lithographers and engravers, their five children, Catherine, Emily, Marie, Octavia, and Peter worked and trained in their father's shop. They drew illustrations for natural history publications and an 1825 edition of Shakespeare. Helen E. Lawson (ca. 1830), sister Malvina, and

brother Oscar shared an artist's upbringing in their father's Philadelphia shop. Emily Sartain (1841-1927), daughter of famous Philadelphia artist John Sartain, learned mezzotint engraving from her father, thereby earning her the distinction of being the first woman to use that technique. With her brothers William and Samuel, also artists and engravers, she shared an exciting life. She studied abroad and served as principal of the Philadelphia School of Design for Women from 1886 to 1920. She was best known for her portrait prints and religious subjects.

Husband and wife partnerships also advanced women as lithographers. Orra White Hitchcock (1796-1863) created hundreds of sketches of lithographs and wood engravings to illustrate her husband's books. Julia Pelton (1806-1881) engraved book illustrations with her husband, Oliver.

When Lucien Curtis found little to interest him on the family farm in South Coventry, Connecticut, he journeyed to New York City. There he tried odd jobs on Wall Street until he found himself attracted to the engraving and calligraphy business run by the Perkins family. Celia and Jacob Perkins worked in their father's firm. Father Perkins had taught Celia to read by the time she was five, and as a teenager, she was on her way to becoming a copper engraver. Lucien Curtis found more than a vocation to his liking at the Perkins firm, and soon Celia and he married. The couple had three children in New York and one in

California: Joseph Carlton (1844), Leila (1846), Mary Ellen (1848), and Adela (1853). When Father Perkins died, Jacob and Lucien took over the company. Business, however, was not good. The depression that spread throughout America at that time seriously lessened the demand for engraving. Soon news of the gold rush gave Lucien and Jacob hope as to how they could possibly turn around their financial problems in New York. They set out to join the gold rush in California.

Circumstances turned against their plans to find enough money to save the family business when Jacob died in the gold fields. Once Celia heard



Mother and Child. 1897.
(4 1/8 x 4 in.)

12.5 x 10.2 cm.
Color etching. Cat. no. 9.

about this, she packed up the family and set off for California. Joining Lucien in San Francisco, the Curtis family moved around the Bay Area until they finally settled in San Francisco in the 1860s. Lucien secured a position as an Internal Revenue Service collector. Still, he and Celia never ignored the other side of their life, copper engraving. They taught their children the craft and soon realized that Leila and Mary showed artistic promise. Celia accompanied their daughters to New York City in 1866 to take art courses at Cooper Union. For her own amusement, Mary entered a canvas titled "Lenten Lillies," a portrait of a young actress, Enid Leslie, for the yearly Norman Dodge prize at the National Academy. To her surprise, she won the Dodge prize for the best canvas painted by a woman! Obviously elated and encouraged by this honor, she continued to pursue her art.

Back in San Francisco, in 1868, Leila and Mary opened a wood engraving shop in the carriage house of their family home at 1117 Pine Street. In 1872 they moved their shop downtown to 405 Sansome Street. Mary was the artist and Leila the block cutter. Further *Directory* listings track their company changes. When Mary married William Richardson in 1869, she gradually withdrew from the Curtis Company and by 1875 was gone from it. In 1871, Leila Curtis Chamberlain had found another partner in Abbie T. Crane, and the company became Crane and Curtis in 1873-4 at 535 Clay Street. Eleanor Peters Gibbons joined Curtis Company during this time, became fascinated by the work, and went to Cooper Union to study engraving. She returned around 1880 and succeeded Leila Curtis Chamberlain in her company (1884-5) and called it Eleanor P. Gibbons and Co. On the staff were Mrs. Eleanor Gibbons Sharp, Mrs. Leila Curtis Chamberlain, and Miss Mary E. Ingalsbe. They were designers and engravers in wood at 219 Bush Street. By 1888, the firm redefined itself into an antique and interior decorations company, losing its earlier connection with printing. Gibbons's proof book is at the California Historical Society. Crane and Curtis Company, through its changes, produced billheads, business cards, stationery, commercial catalogues, and programs. The image used on the cover of Roger Levenson's book *Women in Printing in Northern California* bears the name "L. Curtis" at the right hemline of the woman at the printing press.

Mary Curtis Richardson continued her very productive career in oil portraiture and painting until the final days of her life in 1931. She painted many of San Francisco's aristocracy. She was revered as a distinguished and uniquely gifted artist whose Russian Hill home at 1032 Vallejo Street served as her studio and for years a mecca for the cultured, artists, and literati of San Francisco. Many mourned her passing as the close of an important era of San Francisco history.

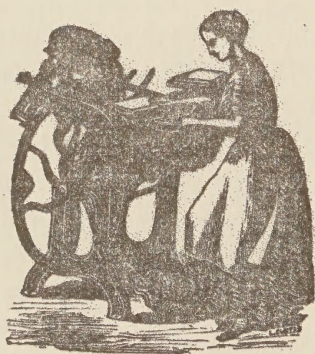
At the time when the Curtis sisters studied at Cooper Union, New York City, the birth of Helen Hyde in Lima, New York, heralded the woman who would be an outstanding West Coast lithographer, wood engraver, and etcher. Helen Hyde (1869–1919) spent only two years in New York before coming to California. Her astonishing works, influenced greatly by her time in Japan, Mexico, the American south, and San Francisco, depicted mother and child and family themes. She crafted etchings first, then woodcuts, then produced lithographs at the end of her life. In all these media, she was a fine artist. She mastered the printing techniques of these processes and had her own printing press which she called “Little Miss.”

Her affluent background permitted the best possible training and opportunities. As with so many women artists, her father, an engineer, encouraged her to draw when she was a child. She studied in San Francisco, New York, Berlin, Paris, and later in Japan. In San Francisco, she became fascinated by Chinatown, with its exotic colors, scents, and differences from Western ways. When her parents died, it was her Aunt Augusta (“Gussie”) Bixler, a well-known civic figure and activist, who financed and supported her and her sister Mabel’s continued education.

When Helen Hyde arrived in Paris in 1897, *Japanisme* had captured the French art world. In Paris, she felt the influence of Ernest Fenallosa and Arthur Wesley

Dow. When she returned to San Francisco, she met Josephine Hyde (not related), who encouraged her to try etching. The two of them set up a studio in Aunt Gussie’s house. After seventy-five failures, Helen Hyde produced “Totty,” a picture of a Chinese child, considered the first example of color printing in California and among the first in America. She colored each etched plate with crumpled-up rags with pigment smeared on the plate. Hyde used this technique on the Chinatown prints she produced from 1894 to 1899.

Her biggest leap, artistically, involved her move to Japan and the creation of colored wood cuts using her printing press version of the Japanese wood block technique. Making her home in Japan from 1900 to 1914,



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Hyde returned to San Francisco, visited Chicago, New York, China, India, and Mexico. Inspired by colors, forms, and ambiances of these places, she created a series of prints of Mexico. Because her themes of family life are universal in appeal, her prints can be considered bridges of understanding between cultures and races. Her renderings of Caucasian children number only a handful compared to the rest of her numerous works. In her lifetime, she created advertisements for food products such as rice, World War I posters for the Red Cross, as well as many sketches, paintings, etchings, and wood cuts. During her last years she drew lithographs of the American south and Afro-Americans.

Helen Hyde was a California beauty. A woman of charm, wit, and intelligence, she applied these attributes to her works on stone, woods, metal, canvas, and paper. Beyond that, she revealed in her work the cosmopolitan quality of a person reared in multi-cultural San Francisco, where diversity and beauty are regarded as one and the same.



Club member Mae K. Silver is the author of *The Sixth Star, California women's political history, 1868-1915* and *Rancho San Miguel*, a San Francisco neighborhood history now in its second edition. She has contributed articles to local journals and is active in local history organizations. She founded the Ord Street Press last year.

The author's appreciation goes to Andrea Grimes, History Center of the San Francisco Main Library, for research help with this article.

The Example of Fine Print

by Robert D. Harlan

Reprinted by the kind permission of *Parenthesis*, April 2000, Number 4.

The founder of *Fine Print*, Club member Sandra Kirshenbaum, was honored in late 2000 with a distinguished award from the American Printing History Association; she received the Club's Oscar Lewis Award in 1998 for her contributions to the book arts.

Many readers of *Parenthesis* will recall with pleasure its illustrious predecessor *Fine Print* (1975-1990), which was originally created by its editor/publisher to remedy the absence of effective bibliographical control of recently issued fine press books, a condition she had observed as a cataloguer for a rare book auction house and as a bookseller. Ignoring the warnings of a distinguished doyen of the San Francisco book scene that such a project could never succeed, she persisted with the help of

three volunteers (the late D. Steven Corey, a rare book librarian, and Linnea Gentry and George Ritchie, two junior members of Andrew Hoyem's press), with a budget dependent upon her personal bank account and a generous donation from her mother. The *Fine Print* office consisted of a card table around which her colleagues and she would gather to discuss the material they had assembled, including fine press books submitted for review. Few in number at first, these were preponderantly issued by California presses where Sandy was known and where her pledge to return the books in the same condition in which they had been received was readily accepted. The inaugural issue of *Fine Print*, published in January 1975, comprised a modest eight pages of text without illustrations and a banner instead of a separate cover. Sub-titled "A Newsletter for the Arts of the Book," it contained no substantive articles of the quality for which *Fine Print* would eventually become known and limited news, but it did establish the framework for future issues in its departments, including 'Shoulder Notes,' a collection of newsworthy events, and most important, 'Works in Progress,' and 'Recent Press Books.' Printed by Andrew Hoyem, it set high typographical standards which were consistently adhered to as other printers and designers became involved. Hoyem's support was generous — his contribution to the cause — and here too he contributed to the model because Sandy could sometimes offer only modest honoraria to contributors, perhaps a copy of a book or a complementary subscription to *Fine Print*, or just her thanks and the opportunity to participate in the making of an increasingly noteworthy journal. *Fine Print* never wanted for contributors.

Basing her mailing list upon the lists of The Book Club of California and The Typophiles of New York, Sandy ordered the printing of 2,000 copies of Volume I, Number 1 of *Fine Print*. The response was encouraging, and *Fine Print* seemed well launched. Sandy's first serious challenge, to free the journal of a provincial 'California' stigma, diminished as the roster of authors, reviewers, and fine presses became international in scope. The first of several milestones on that path was reached when conservative eastern printer Joseph Blumenthal agreed to review William Everson's controversial masterpiece, Robinson Jeffers's *Granite & Cypress*. Sandy had approached Blumenthal with some reservation, so his enthusiastic response emboldened her to other acts of an audacity seemingly out of character. But if Sandy may sometimes have been uncomfortable in her new persona, others were not, and her modesty, integrity, and enthusiasm won many friends for *Fine Print* and herself.

Sandy's editorial policy, from which she never deviated, was stated in the first issue of *Fine Print*: "to present a lively and informed report of the current scene in all its diversity." She interpreted this ambitious policy to encompass all the arts of the book. Further, she attempted to integrate all the arts of the book, first with an expanded coverage of calligraphy, bookbinding, paper-making, wood engraving, and type design, the latter subject increasingly devoted to digitization and computer-generated types, along with continued full coverage of fine printing, and second with broad international coverage. The latter goal was most brilliantly achieved in the special issues surveying particular countries about which little was known at the time in the English-speaking world. The German issue, guest edited by Renak Raecke, was a revelation; the Czech issue, with guest editor James Fraser, a *tour de force*, surmounting as it did formidable editorial problems such as dealing with articles in an exotic foreign language, and with sometimes awkward communications — this before the age of the fax machine and e-mail with a country behind the Iron Curtain. The Czech issue provided the first comprehensive picture in English of the continued rich heritage of the book arts in that country since the 1930s, and it triggered something of a revival of interest in the West. The Czech articles in the issue employed Monotype's version of Oldrich Menhart's original roman and italic design which *Fine Print* typographical editor Paul Hayden Duensing lent for the occasion. These accomplishments, and many others, gave credence to Sandy's proclamation in her editorial celebrating its fifteenth year that *Fine Print* had truly become "the gluon for the arts of the book."

Equally important to *Fine Print*'s success was its physical appearance, which served to enhance the periodical's attraction, to provide a forum for guest designers and printers, and to serve as an example of a journal devoted to the arts of the book. With the October 1979 issue, separate covers were introduced, each designed by a different person, who might be a calligrapher, a printer, a type designer, or a practitioner of such other crafts. Adrian Wilson's cover design inaugurated this series, which became the talk of the trade. Everyone has his or her own favorite cover design. The entire corpus will continue to be studied and admired by practitioners, students, and connoisseurs.

When asked to describe one of the achievements in *Fine Print* in which she took particular pleasure, Sandy responded: recognizing the importance to the book arts of the "first simultaneous book" (1913), a collaboration between the evocative poet Blaise Cendrars and the Parisian colorist Sonia Delaunay. Sandy says she was stunned when she saw a copy of the original in the New York gallery of Monica

Strauss, a longtime contributing editor of *Fine Print*. Sandy was determined that the work should be known and appreciated in the book world. With the enthusiastic participation of Strauss, who wrote an introductory article on the collaboration, and the late Steven Harvard and a subsidy from the Meriden-Stinehour Press in Vermont, *Fine Print* was able to print a full-color fold-out reproduction of *La Prose du Transsibérien* in the July 1987 issue. Many other examples as well of Sandy-inspired serendipity illumine and enliven the pages of *Fine Print*.

Fine Print ceased publication with Volume 16, Number 3, not for lack of good material — Number 4 was tentatively scheduled to include, among other material, articles on the book arts in Hungary and an article on Coptic bindings — or of subscribers and support. But Sandy's attempt to establish in *Pro Arte Libri* a non-profit organization to serve as an umbrella for various activities relating to the book arts, including *Fine Print*, was not successful. If she had not become seriously ill, the project and its fund-raising efforts might well have succeeded, for her previous accomplishments had been formidable. And chief among these was her stewardship of one of the longest-lived journals devoted to the arts of the book, one whose vitality and high standards had never been compromised.

The *Fine Print* saga continues. Sandy has nearly completed a detailed index to *Fine Print* which will immeasurably increase its use for reference and research. The *Fine Print* archives in the possession of The Bancroft Library of the University of California at Berkeley, now being processed, will eventually be made available for study. Containing layouts, original art work, including the plates used for some of the covers, and extensive correspondence, the archives will form an invaluable and unique repository. And finally, Sandy is being interviewed by The Bancroft Library's Regional Oral History Office. The interview includes her account of the history of *Fine Print*, the salient point of which is, she says with characteristic modesty, that she can only take credit for recognizing and uncovering the creative talent of others and giving them a place in print.



Dr. Harlan is Professor Emeritus of the School of Information Management and Systems, University of California, Berkeley.

The Oscar Lewis Awards

On Monday, February 5, 2001, it was Oscar time once again. The Club was pleased to host the ceremonies for the sixth time, honoring an impressive group for contributions to the fields of Western history and the book arts. Some thirty

members and guests gathered to pay tribute to our awardees, who have about one hundred and fifty years of combined time as members of the Club.

The Western history award, presented by John Crichton, was a combined award to two brothers who, in addition to writing and publishing Western history, have been the deans of California book dealers. They have now turned over the reins of Dawson's Book Shop in Los Angeles to the third generation. Glen, the elder of the Dawson brothers, was unable to be present; he has led a life of adventure: ascending the Matterhorn and the east face of Mount Whitney, bossing around a bunch of mules with the Tenth Mountain Division in World War II, being an original organizer of the ABAA, Boy Scout leader and member of many book and history groups. He has been married to Mary Helen for sixty-one years.

Sharing the history award is Muir, who has worked at the book shop for over sixty years. Glen and Muir have been partners since 1947 and have published about three hundred books, including the Early California Travel series, Baja California travel series, Los Angeles Miscellany, and Famous California Trails series. Muir, who still prints, was printer for some of these books. He has maintained a deep interest in printing and still hopes to print ten Thomas Bewick prints from the original 1800 wood blocks. Muir is also a member of many book-related groups, and has served as president of our Club and of the ABAA. He served four years in the Army and has been married to Agnes for fifty-three years.

Our recipient of the award for contributions to the book arts, Wolfgang Lederer of Kensington, was unfortunately unable to attend because of illness. Club printer Bruce Washbish told the assembly that Wolfgang was born into a musical family in pre-World War II Germany and educated in Leipzig, Paris, and Prague; he worked in Prague and Vienna until the Nazi aggression forced him to consider moving to America. With the help of well-known author-illustrator Hendrik Van Loon, he arrived in New York in 1939. For the next two years, he worked as a free-lance graphic designer and artist. In 1941 he decided California was worth a look. Fortunately, before he could return to New York, he was asked to join the faculty of the College of Arts and Crafts in Oakland. He taught there for almost forty years, all the while working with printer Harold Berliner on design, printing, and publishing projects. His work has been shown at the Club, the San Francisco Art Museum, and the Center for the Book. Well-loved by his students and admired by those in the printing and graphic design world, Wolfgang was the perfect recipient of our award. He and Hanni, whom he met in Europe, have been married for fifty-eight years.

Beautiful citations printed by James and Carolyn Robertson at the Yolla Bolly Press accompanied the awards. Good food and drink were handled by Madeleine Rose and John Borden, and a good time was had by all who attended. You will find nomination forms for the 2002 awards with this issue. Please send them to the Club office by October 1, 2001.

— Jeremy C. Cole

Books from Berkeley: Two Reviews

There is more to (bookish) Berkeley than meets the eye. The esteemed University of California Press is not the only publisher in that particular corner of the Contra Costa, by any means. There are also Celestial Arts, Ten Speed, Berkeley Hills Books, and (just over the hill in Lafayette), Great Western Books. Then there is the Heyday Press of Book Club member Malcolm Margolin.

Could two books be more dissimilar than recent titles from Heyday? One is Bayard Taylor's *Eldorado* in quality-paperback format (\$18.95), a title in the California Legacy series of the press and Santa Clara University.

Eldorado is the best-known, if not necessarily the best-written, account of Gold Rush days by an actual participant. This is the umpteenth edition of the classic. (Heck! this reviewer himself edited a two-volume boxed edition for Lew Osborne in 1968.)

On the other hand, *Picturing California's Other Landscape*, edited by Heath Schenker, is a fresh look at an area of California that has been much neglected by writers. The "other" in the title is explained by the sub-title: *The Great Central Valley*. Here is a book to shelve alongside the few others we have on the subject, Gerald Haslam's *Great Central Valley*, from the University of California Press, Heyday's *Highway 99*, and even Gary Kurutz's beautiful new *California Calls You*, from Sausalito's Windgate Press.

Editor Schenker was curator of an exhibit, at Stockton's Haggin Museum, that led to this book. By means of many, many illustrations on glossy stock, plus a fairly short text, she demonstrates that the four hundred and fifty-mile stretch of the Sacramento and San Joaquin valleys is not boring and featureless, a historical and aesthetic desert. In addition, she shows us how interpretation of the Central Valley has changed over the years.

In fine art, paintings have moved from the picturesque tradition of Keith, Hahn, Coulter, and Welch to the American Scene canvases of Millard Sheets and Maynard Dixon; then on to modern, from mainstream Wayne Thiebaud to critical, environmental (and Native American) interpreters of today's scene like Harry Fonseca and Frank La Peña.

In commercial art, Ms. Schenker contrasts the lithographs of nineteenth-century mugbooks with colorful chromo-lithographs of promotional tourist literature and advertising matter, like the "Citric Art" of the orange crates of the old days.

A photographic section includes not only Watkins, Adams, and Lange, but less well-known moderns, often photographers with well-deserved chips on their shoulders because of the abuse the land has suffered at our hands.

A wonderful surprise, a sort of unexpected bonus, is a fine section on the mapping of the Central Valley.

Highly recommended

— Richard H. Dillon

Historian Richard H. Dillon, who lives in the former Rancho de Corte Madera del Presidio, is a frequent contributor to the *Quarterly News-Letter*.

Gifts & Acquisitions

Thanks to Elizabeth Fischbach, who has presented to the Club's library a portfolio she designed last year for the centenary of poets Yvor Winters and Janet Lewis. We have copy number 37 of 85 deluxe copies from an edition of 260, and so have the beautiful Iris print of the poets, Winters ca. 1917 and Lewis ca. 1919. The portfolio consists of two essays and two poems, the latter hand-set in Monotype Bembo and printed in two colors. Winters's poem is "A Summer Commentary," and Lewis's is "River." "River," remarkably, was written in 1994, when the poet was ninety-five. Both beautiful poems are discussed in essays by Kenneth Fields and Turner Cassity. The whole is encased in a folder of Twinrocker handmade paper. Copies of this portfolio may still be available; contact Ms. Fischbach at the Stanford University Libraries, Stanford CA 94305.



We have a copy of the Los Angeles Printmaking Society's Newsprint Edition, 2000, Wood Engraving. This pleasing compendium of contemporary work was "conceived & edited by Richard Wagener, & designed in collaboration with Richard Seibert." The Wagener engraving on the cover is especially striking, and there are brief, stimulating statements by the artists whose work is reproduced. Thanks to all concerned.



Barbara Land found an item needed for the Club's library at last February's International Antiquarian Book Fair and presented it to us: *New Weimar on the Pacific: The Pazifische Presse and German Exile Publishing in Los Angeles 1942-48*. Roland

Jaeger's study was published by Victoria Dailey of Los Angeles in an edition of three hundred copies. It is a pleasing volume in itself, and the Club's library boasts two items listed in it, both printed by the Plantin Press, of course: *Mein is die Rache*, by Friedrich Torberg, (1943), and *Wahn, oder Der Teufel in Boston* by Lion Feuchtwanger (1948). Barbara's gift provides a touching reminder of how vital printing and literature can remain in times of trial.



We owe it to the Book Fair, too, that we had a pleasant visit with Robert and Lynne Veatch of Northampton, Massachusetts, who commemorated the event with a present for the library: *The Fine Art of Letters: The Work of Hermann Zapf Exhibited at The Grolier Club, New York, 2000*. This is a most engaging book and a fine addition to our shelves. Jerry Kelly's introduction pays due tribute to the renowned calligrapher and type designer, and Zapf's autobiographical essay is a delightful look into a "life in letters." The numerous illustrations are beautifully reproduced in full color, and are fascinating in their range and vivacity. One would be hard-pressed to choose a favorite from these pages.



Another gift, but not for the library, came from Charlotte and Colin Franklin, who were also in California for the Book Fair. They presented to the Club a classically beautiful shallow "Millennium Bowl" created by Lida Cardozo Kindersley, decorated on its rim with a David Kindersley alphabet in dark greenish-blue separated by two double M's in gold. This is much too elegant a dish for the Club's Monday night pretzels, so look for it on special occasions only! (Cardozo Kindersley Workshop, 152 Victoria Road, Cambridge CB4 3DZ.)

Serendipity

MUSINGS BY THE COMMITTEE CHAIRMAN

We hope that readers enjoyed the February California Antiquarian Book Fair as much as we did. Alert, as always, to bargains and our surroundings, we hungered for the free *AB Bookman's Weekly* fair edition, filled with good articles on printing and the book trade. Our friends, very gently we might add, informed us that it had ceased publishing about a year ago! Like the Great Overland Mail of the 1860s, we always come through. We just do not say when.

We assume that sites such as ABAA, Alibris, Bibliofind, and eBay did it in, and we admit we have found Alibris most helpful for tracking down out-of-print scholarly books we have not seen in our local antiquarian book shops. For one bookseller's experience in this new world, we recommend Los Angeles dealer Gordon Hollis's 'The Impact of the Internet on the Specialist: A Survivor's Tale' in the Fall 2000 ABAA Newsletter.

Bidding on eBay for the past two years makes Christmas come daily, as we eagerly watch the mails. We go for ephemera, such as 1860s pamphlets, photographs, letters, postal and express covers, billheads, express receipts, and checks where informational value overrides condition, and have not been disappointed.

Yet, other book magazines still flourish. We note that the October 2000 issue of *Antiquarian Book Monthly* [Countrywide Editions Limited, P.O. Box 97, High Wycombe, Buckinghamshire, England HP14 4GH] has an informative article on the Cecil Court, London, booksellers; another, though titled "An Oscar Wilde Autograph Envelope at Auction," is more than that. It traces the friendship between Wilde and Carlos Blacker. Among its reviews are ones for Ann R. Montanaro's *Pop-Up and Movable Books, A Bibliography: Supplement 1, 1991-1997* (2000) for \$95, and the first volume of *Hawaiian National Bibliography, 1780-1830* by Club member David W. Forbes. A full page lists web sites for dealers, multi-dealer databases, and on-line auctioneers, including our own Pacific Book Auction Galleries.

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Meantime, the November issue of *Firsts* [4493 North Camino Gracela, Tucson, AZ 85718-6807, \$40] was especially homicidal. Three featured articles involved the locales of murder mysteries set in Alaska, collecting Dashiell Hammett, and acquiring the first American editions of Agatha Christie. The December issue is not so deadly and actually picked up great speed. In particular is an article, with an appropriate checklist, on "How Tom Swift Invented Everything."

Janis Valderrama recently visited us. She is an O'Farrell descendant, and has for ten years pushed for the publication of Geoffrey Mawn's thesis on Jasper O'Farrell. O'Farrell was the only professional surveyor in Mexican California; he went on to lay out the streets of San Francisco, create and lose a large Sonoma County landed estate, and dabble in politics. Far more common than those who did make it, were those who did not. O'Farrell was one of the latter, but one who never grew discouraged.

Of note to Book Club members, Valderrama brought Mawn's thesis to the attention of Dr. Al Shumate, and the manuscript now lies before an unreaghgenerated printer. With *Splendide Californie!* and *John De Pol* in final production or in your hands as this issue appears, Jasper O'Farrell is the Club's next book up! Valderrama arrived bearing illustrations, information, and encouragement, making the O'Farrell story all the richer.

Oh, we are the editor of Jasper O'Farrell; Patrick Reagh is printer; and the Jasper O'Farrell Pub lies hard by in Sebastopol. Another example of our collaboration is the October Roxburghe keepsake "Joaquin Miller in 1863" in the Rounce & Coffin Club's exhibit of fine western printing. For the book introduction, enthusiastic San Franciscan Charles Fracchia, President for Life of the San Francisco Historical Society, and author of several fine books on that cool, gray city by the bay, sets the stage for Jasper O'Farrell's appearance.

Now Tombstone fans of the Earp brothers or the Cowboy baddies may learn all about their friends and neighbors through breezy narrations. Lynn R. Bailey and Don Chaput last year produced two volumes of *Cochise County Stalwarts*. In the best tradition of eighteenth-century subtitles, their *A Who's Who of the Territorial Years* includes "Merchants, Miners and Millmen; Ranchers and Farmers; Hostellers and Restaurateurs; Bankers, Attorneys and Judges; Contractors, Freighters, State Line Operators and Blacksmiths; Saloonists and Gamblers; Marshals, Sheriffs and Constables; Printers, Lumbermen, Postmasters, Journalists, Educators, Politicians and Promoters; and a few badmen and outlaws, who made an impact, thrown in for flavor." See Tucson's Westernlore Press for your copies.

Another Cardinal book for your library came out in 2000. This is a fat vol-

ume of 680 pages of *Pioneer Photographers of the Far West: A Biographical Dictionary, 1840-1865*, by Peter E. Palmquist and Thomas R. Kailbourn. Many of the biographies cover several of the 8.5 x 11 inch pages. Of course, all of the greats are there, Bradley & Rulofson in seven pages of small type; George Fardon in two; Lawrence & Houseworth in five; Eadweard Muybridge in six pages; the Nahls in five, the Shews in seven; Robert E. Vance in eight; Edward Vischer in three; Carleton Watkins in six; and of course, many, many more. Yours from Stanford University Press for \$125.

We observe that the Spring issue of *Bancroftiana* pays tribute to "Bernard Rosenthal, the Antiquarian, Scholar, and Friend of the Bancroft Library," drawing on Rosenthal's Roxburghe Club speech printed in our QN-L. For Barney's eightieth birthday last year, Ruth Rosenthal donated funds for The Bancroft to buy a book in Barney's honor. The library chose *The Ursperg Chronicle* edited by the German humanist Caspar Hedio in 1549. We hope that it also contained good marginalia, as Rosenthal pioneered the study of a "history of reading," or how people have interpreted the printed word.

We were also pleased to learn that the papers of poet Gwendolyn Brooks (1917-2000), the first African-American writer to win the Pulitzer Prize, are now at The Bancroft. The twenty-two boxes contain a half century of correspondence with her publishers, as well as poetic manuscripts and speeches. Brooks was active from the 1930s through the Black Power movement of the 1960s; former poet laureate Robert Hass declared that "If any one American writer naturalized the facts of black life, ... lives that happened to be inescapably caught in a racialized world, but not absolutely defined by that fact, it was she."

Meantime, in advance of the appearance of the Club's *Splendide Californie!* the California Historical Society hosted a reception on March 1, for a glorious display of "French Artists' Impressions of the Golden State, 1786-1900." Of course, the curator was a vivacious BCC director and book author, Claudine Chalmers. In June, the exhibit moves from San Francisco to the Crocker Art Museum in Sacramento. See it before it closes on August 12, 2001. The exhibit guide, "*Splendide Californie*," though nicely written and illustrated, cannot compare to the Book Club production, as it lacks the "!" in the title!

In a like manner, Gary Kurutz has kept busy. On April 1, the Sacramento Public Library was not foolin' when it opened Kurutz's month-long exhibit on "The Golden Age of Book Illustration, 1850-1880."

For a good read and elegant syntax, we happened on Catalogue 141 of the Brick Row Book Shop, on "18th and 19th Century American Literature." Having

some acquaintance with Joaquin Miller, we spied a first edition of Charles Warren Stoddard's poems, which he inscribed to friend Miller in 1876. We enjoyed John Crichton's description: "This copy has four lines of poetry in pencil on the front paste-down, beginning 'The moon is bent as the sickle,' and of sufficient illegibility to resemble Miller's hand." As our few manuscript letters, including one bought recently at the Brick Row, give us two or three different versions each time we try to read them, we agree heartily. Crichton continues, "The front cover is marred by a ring from a drink — not surprising, given Miller's bibulous habits."

Still, new books continually call at our purse strings. BCC member Malcolm Barker, naturally, keeps on barking. Out is a revised and expanded version, dog gone it, of *Bummer and Lazarus: San Francisco's Famous Dogs* from the 1860s. As Barker has also written a volume on book design, you know it is gorgeous. Available from Barker's Londonborn Publications at \$12.95.

Not to be outdone in the BCC world, Malcolm Margolin's Heyday Press inaugurated its California Legacy Series by reprinting Bayard Taylor's classic *Eldorado* (1850; \$18.95 paper) and Toshio Mori's *Unfinished Message* (\$15.95, paper), optimistic short stories, interviews, and letters from the 1930s and 1940s. Mori, a first generation Japanese-American, grew up in Oakland, gained William Saroyan as a mentor and friend, and delayed publication of his first novel, *Yokohama, California*, from 1942 to 1949, due to wartime internment.

We, too, have heard good things about the *National Trust Guide: San Francisco*, Peter Booth Wiley's light-hearted mixture of architecture, history, and politics. [John Wiley and Sons, \$19.95, paper].

Likewise out in January of this year is the first volume of the University of California Press's *The Literature of California*. Editors Jack Hicks, James D. Houston, Maxine Hong Kingston, and Al Young devote six hundred pages to writers to 1945; the second volume, due in 2002, comes up to the present. Far eclipsing any other event that may have appeared on January 20, "The *Literature of California* is a landmark publication — unmatched by any existing collection and distinguished by the breadth, variety of sources, and historical sweep." Yours for \$60 hardback; \$24.95 paper.

We intend to close out announcing bargains. We are referring to Book Club of California Keepsakes selling only for \$7.50 each — about the cost of a fancy coffee these days with all of the flounces and flourishes! First of all in 1983, to keep track of everything, Duncan Olmsted produced the useful *Seventy Years: A Checklist of Book Club Publications, 1914-1983* that includes keepsakes as well as

books. Wesley Tanner created a nice sixty-page book. Perhaps we are due for another checklist at ninety years; we know the centennial of our founding in 1912 will be grand.

Following that, the legendary Oscar Lewis came out in 1984 with "Bread Basket of the World: California's Great Wheat-Growing Era, 1860-1890." Topics include Dr. William Glenn, of county fame, whose fifty-five thousand acres became the first farm factory in a state which exported 1.125 million tons of wheat in 1882; Isaac Friedlander, at six feet, seven, and three hundred pounds, dominated shipment; and *The Octopus: The Epic of Wheat*. Among the authors were Gary Kurutz, Dick Dillon, David Myrick, Al Shumate, and Jim Hart; the printer is one of the BCC's current mainstays, Jonathan Clark of the Artichoke Press.

Dropping back in time to 1979, and a traditional black-and-red printing — who else, but Lawton Kennedy? — Don Fleming edited "Mountain Passes and Trails of California." While taking a vacation viewing Fleming's collection of artist John De Pol in that book, pick up this keepsake. Besides the usual suspects, Aubrey Neasham, Ed Carpenter, and Dorothy Whitnah wrote sections.

In 1963, attorney Kenneth M. Johnson, with the aid of printer Grant Dahlstrom at the Castle Press, came out with "The California Governmental Seals." Most, surprisingly, are not for the state; they are municipal. Los Angeles has a grape cluster; Monterey shouts "Anda," or "Get out of the way," for this booming city; San Francisco portrays its phoenix; San Jose, wheat; and Stockton, the Tule elk. Santa Barbara exhibits a stolen cannon. You will get a bang out of reading it.

While appreciating the battle cry of our printer Peter Koch that "Lead ain't dead" in the printing world, we see the world moves on. A newsclip proclaimed that one firm has developed flexible thin batteries that can be printed on paper. Another announced that Xerox invented "reusable paper," or two thin plastic sheets housing zillions of tiny two-tone balls. When electrified through two AA batteries, the balls instantaneously form graphics and messages. Talk about getting all of the bells and whistles. Soon we will be able to hear them. We can visualize future BCC books now!

As this issue appears, a treat awaits visitors to the Art Special Gallery at the Oakland Museum. On display between Saturday, May 26, and Sunday, August 5, 2001, are selections from the collection of the late Dr. Albert Shumate, an entertaining member of the BCC's Publications Committee and San Francisco historian extraordinary.

Dr. Shumate's tastes ranged from the depiction of three Indians by Louis Choris in 1816 to Maynard Dixon's 1916 painting, "The Man with the Hoe." In between are a contemporary copy of Charles Nahl's lost "Miner Prospecting," 1850s; Thomas Ayers's "Relief Valley" in the mid-1850s; Fortunato Arriola's "Howard Street, Evening," 1865; Norton Bush's "Cape Horn" in the late 1860s; and Charles Rollo Peters's "Fisherman's Wharf," 1885. Also on view are paintings by Albert Bierstadt, Percy Gray, Thomas Hill, Grace Carpenter Hudson, Christian Jorgensen, William Keith, and Virgil Williams.

— Robert J. Chandler, *All Fools Day*, 2001



Last April, Bromer Booksellers of Boston, Massachusetts, acquired the finest collection of Kelmscott, Ashendene, and Doves Press material assembled by an American collector. This comprehensive grouping of the "Triple Crown" of the English fine press movement was assembled over the course of more than six decades by Charles Gould, a client of Bromer Booksellers for more than a quarter-century, and it contained every book and nearly every ephemeral item, known and unrecorded, produced by the three presses.

The importance of this collection cannot be overstated, and while it would be difficult to pick out highlights, the works that follow are of particular note. From the Kelmscott Press there is the first issue of the eight-volume set of the *Earthly Paradise*, each volume with Morris's signature, and also including Morris's design for the title page in his own hand; also the first trial printing of the Chaucer type and several trial sheets from the Chaucer with variant designs.

From the Ashendene Press: the *Prolusiones Subsicivae* (1894), the first book printed by Sir Charles H. St. John Hornby, before the foundation of the press, of which only twenty copies were printed; a family copy of the *Song of Songs* (1902), given by Hornby to his brother and inscribed; and a copy of the exceedingly rare first printing of *Daphnis and Chloë* printed on Japon vellum, of which only ten copies are extant.

From the Doves Press: Cobden Sanderson's first book, *Tacitus*, bound by Cobden-Sanderson in a unique binding for his wife, embossed with a gold heart entwined with her initials; the trial sheets for an unpublished Dante; and the trial sheet designs for the famous Bible, in every variant design, including an unpublished octavo version.

The purchase of the Triple Crown Collection can certainly be viewed as a continuation of a long tradition of the relationship between booksellers and collectors

in the development of their collections. Indeed, many great collections were built on these relationships. The collection was purchased *en bloc* by Washington University in St. Louis in July, and with this purchase came the completion of the bookseller's triad: bookseller to collector; collector to bookseller; bookseller to institution.

— Philip C. Salmon, Bromer Booksellers, Boston

NOTE: More information on this collection and its acquisition by the University of Washington, St. Louis, Missouri, is to be found in the newsletter of The Fellowship of American Bibliophilic Societies, Volume 5, Number 1, Winter 2001, a copy of which was sent to Book Club of California members with the Spring 2001 QN-L

Adopt A Book at the British Library

Since May of 2000, over one thousand people have adopted books in the British Library collection or given adoptions as presents to fellow book-lovers. Participating in the Library's program is a way to make a lasting contribution to the conservation of our written heritage.

Conserving a book can cost as little as £15 to as much as £1,000; for £15, the donor's name and chosen message will be inscribed, with up to eight others, on a bookplate attached permanently to the inside cover of the book. Individual adoptions, where the donor's name appears alone on the bookplate, start at £150, while for £1,000, the donor can choose the exact book he wishes to adopt. All donors will receive a certificate recording the adoption and will be invited to an annual "meet your book" event. For higher levels of support, donors receive a special behind-the-scenes tour of the Conservation Studios at the British Library.

The list of books in need of conservation is long and varied, with an interesting range of titles, ages, and style of books. English literature is a particular favorite, and in the last year, a rare early seventeenth-century volume of Sir Thomas More's *Utopia* and an acid-damaged copy of Jane Austen's *Pride and Prejudice* have been cleaned, repaired, and re-bound.

If you would like a leaflet, or if you have any suggestions, email the British Library at adopt-a-book@bl.uk or browse their site at www.bl.uk/adoptabook or write to: ADOPT A BOOK Appeal, Development Office, FREEPOST 4452, London NW1 4YD



"A.M., via the Internet" queried the April 2001 issue of *Firsts* as to whether or not he should save the printer's or publisher's original wrappings. He possesses the original box used to ship Everson's *Granite and Cypress*; Peter Koch's shipping box for *Point Lobos*; and all the boxes for Book Club of California books purchased since he "became a member 13 years ago." He takes the books out and looks at them, then puts them back. Malcolm Bell and Robin H. Smiley answered for *Firsts* that generally books are not intended to be stored in their original boxes, which may not be archival, but that keeping special materials associated with fine press and limited editions may be appropriate. "A good rule of thumb may be that if it 'hurts' to discard them, by all means keep them. As always — with each and every collector — the final choice rests with the individual. This is one of the delights and the agonies of book collecting." So, A.M., have you decided?



Note this website: www.ilab-lila.com. It is the International League of Antiquarian Booksellers' new search service of over two thousand leading dealers on all continents for books, manuscripts, prints, and autographs. They declare that "No other book-searching website can guarantee so much expertise and consumer protection."

In Memoriam

DOROTHY L. WHITNAH

December 16, 1926 – March 2, 2001

Dorothy, who was Executive Secretary of The Book Club of California from January of 1962 to July of 1970, was a native of Portland, Oregon, and died at home in Emeryville, California, after a long period of ill-health. She attended Smith College for two years, then transferred to the University of California, where she received a B.A. and a B.L.S.

Dorothy was a Book Club faithful and so excellent a book person that she became the first woman member of The Roxburghe Club of San Francisco — a development noted by San Francisco *Chronicle* columnist Herb Caen on January 17, 1980.

Dorothy was a person of many gifts. She researched and wrote three books for Berkeley's Wilderness Press, guides to the outdoors that combine practical information with deep affection, impressive erudition, and a style both clear and witty. She complained that writing did not come easily to her, but she did the hard

work of it with courage — especially when the fire of October 1995 required her to begin again on an almost-complete revision of her guide to Point Reyes.

Another of Dorothy's great gifts was for friendship. Impossible here to detail all the wonderful times with her, or to sketch the many worlds she touched and kept up with and contributed to with warmth and grace and a sense of fun. She was keen on politics and football as well as on books and the outdoors, fond of movies and of dry Martinis.

"I don't believe in magic," wrote Jon Carroll in his introduction to *Point Reyes*, "but I do believe in Pt. Reyes." Point Reyes is magical, thank goodness—and Dorothy, on March 11, 2001, became part of the place she loved so well when her ashes were scattered on the shores of Tomales Bay. She will be sorely missed and fondly remembered.

— Ann Whipple

In Memoriam

LAWRENCE CLARK POWELL

Usually referred to as "LCP" by his professional colleagues, and "Larry" to his intimates, Powell was a man of all seasons and for many, many reasons. He was a hilarious raconteur, a mesmerizing speaker, a highly gifted wordsmith, an omnivorous reader, a dedicated librarian, a brilliant administrator and teacher, and, above all, a bookman's bookman. Through his many essays and books, he established a reputation as a writer of exceptional ability and skill. There was a joke among his friends: "Lawrence Clark Powell has never had an unpublished thought." Larry won the sobriquet of "a renaissance man of widely diverse enthusiasms." There is no argument: Larry was an enthusiast throughout his long life. I suspect that is one of the reasons for his longevity.

Larry was the third son of G. Harold Powell and Gertrude Clark. He was born in Washington, D.C., on September 3, 1906. His father, a well-established horticulturist and pomologist, was in the Bureau of Plant Industry in the Department of Agriculture. Each winter between 1906 and 1910, the family moved to southern California, residing at Riverside where father Powell was engaged in important field research to determine the cause of citrus fruit decay in transit. That project is detailed in his *Letters from the Orange Empire* (1990), edited by Richard G. Lillard with postscript by LCP. As an outgrowth of his important findings, GHP was employed by the California Fruit Growers Exchange (Sunkist) as general manager and in 1911 relocated his family to a new home in South Pasadena. In that small-town setting Larry spent his boyhood and teen years.

A frail youth, he later recorded that had it not been for Dr. Henry G. Bieler, from whom he "learned...some rules of good diet, I would have probably succumbed early from careless eating, smoking, and drinking." Although Larry "never grew taller than five feet six inches or weighed more than 140 pounds," he was destined to outlive all of his immediate family by over a half century!

Two great influences prevailed in the Powell household to shape Larry's life: books and music. At age six, he discovered the South Pasadena Public Library and became a book addict; reading was a life-long passion. At the same time, Larry's mother tried to teach him the piano, but he found the saxophone and clarinet more to his liking. Later he helped make ends meet by having his own college dance band.

The halcyon days of life in South Pasadena also blessed Larry with his lifelong friendship with Harry Ward Ritchie (who as a young man dropped "Harry"). Although they attended kindergarten, elementary, and high school together, and later were students at Occidental College, it was not until 1923-24 that the friendship was bonded for life. Ward Ritchie's distinguished career as a printer and writer complimented Larry's authorship in the printing of a number of his books at The Ward Ritchie Press. Their friendship was severed only with the death of Ward at ninety-one in 1996.

In 1930, after a year of various odd jobs, including working for Vroman's Book Store in Pasadena, Larry (with \$400 in his wallet) set sail for Paris via the Panama Canal. On arrival, he stayed for a brief time with Ward, who was apprenticed to the famed French printer François-Louis Schmied. In late September, Larry entrained for Dijon to undertake graduate studies in literature at the university. Two years later he received his doctorate. His dissertation became the first book Larry published, *Robinson Jeffers: The Man and his Work* (1934; rev. ed., 1940). The first edition was designed and printed by Ward Ritchie for The Primavera Press under the auspices of Jake Zeitlin, the antiquarian book dealer. The dedication read: "To Ward Ritchie lifelong friend."

Returning to Los Angeles in 1933 at the height of the Great Depression, Larry found himself "like a powerful new engine, tooled and fueled, running idle with nowhere to go." He "wanted work of usefulness and promise."

Fortunately, through the intercession of Ward, Larry was hired by Jake Zeitlin in early July to work in his "hole-in-the-wall" bookshop on West Sixth Street. The previous March 26 in Ventura, he married his (newly divorced) college sweetheart, Fay Ellen Shoemaker. Their fruitful marriage lasted until Fay's death in 1990.

For the ensuing two and a half years at Zeitlin's book shop, Larry "received a varied experience in the antiquarian book trade." For him, "the experience was fully as educational and useful as the years at Occidental and Dijon. It proved a base on which my subsequent authority as a bookman was established."

By happy happenstance, Larry was plucked from the world of book selling to librarianship. Through the mediation of Albert C. Read, head of the Order Department, Los Angeles Public Library, he was introduced to the city librarian, Althea Hester Warren. When he was ushered into her office, she declared, "Of course you should be a librarian.... And with your doctor's degree, you belong in a university library, at UCLA or USC or one of the colleges. They need men like you." She arranged an introduction to the dean of the Library School at UC Berkeley. The only catch was money. Again by good fortune, a friend lent Larry a thousand dollars, which provided financial support, along with part-time jobs, while Larry earned his librarian's certificate. Since a personal interview was required for admission to Berkeley, one was arranged with UCLA Librarian John E. Goodwin. It proved successful, and Larry commenced his year of study in August of 1936. The course of work proved less than thrilling, to say the least, but the mounting of two exhibits, one on the work of Ward Ritchie and the other on Robinson Jeffers, provided invaluable experience for the years to come. Efforts at job placement as a certified librarian came to naught at UCLA, USC, and elsewhere. Zeitlin came to the rescue with a special assignment to catalog some of D. H. Lawrence's manuscripts placed on consignment by his widow. Larry readily accepted the offer and presented himself to Miss Warren at the LAPL, asking her if she would like to host an exhibit of the Lawrence materials. She accepted with alacrity. Thanks to Ms. Warren, Larry was offered a job on her staff, undertaking a variety of tasks, including readings for children and handling book orders as well as an occasional exhibit. By a final stroke of luck, a position of menial unimportance became available in the UCLA Library. Larry got the job and launched his long career there on February 1, 1938. He became chief librarian in 1944, serving until 1961, along with the directorship of the William Andrews Clark Memorial Library, 1944-1966. He was the founding dean of UCLA's School of Library Service in 1959 (today part of the UCLA Graduate School of Education and Information Studies.)

During his tenure as University Librarian, Larry wrote that in his twenty-eight and a half years of service

... I saw the University Library's stock of 285,000 volumes increase to

2,000,000, the Clark Memorial Library transformed from a bookish mausoleum to a center of biblio-scholarly activity, a staff of 35 grew to 300, a library school came into being, and UCLA become known internationally as a dynamic place of books and learning. During all those years, even the first half dozen, when I seemed to be getting nowhere, I never wavered in my conviction that this was the place. Fortune and friendship brought me there at the precise time a librarian of my temperament was needed. It was made for me, I was made for it.

Larry's librarianship was enhanced and enshrined in his prolific writings wherein books formed the core, along with tales of collecting, stories of authors, and the sheer joy of reading. In the titles of his books, mostly gathered essays that appeared in a variety of journals, both scholarly and popular, the commitment to the book was paramount: *Islands of Books*, *The Alchemy of Books*, *Books in My Baggage*, and *The Little Package: Pages of Life, Literature & Landscape from a Traveling Bookman's Baggage*.

Another love of Larry's life was the American Southwest. In 1957, he founded the monthly checklist of current Southwest Americana, *Books of the Southwest*, published by the UCLA Library, and served as editor until 1966. Again, Larry's books on the region have appeared under four titles: *Heart of the Southwest*, *Books West Southwest*, *A Southwestern Century*, and *Southwestern Book Trails: A Reader's Guide to the Heartland of New Mexico & Arizona*.

Although a fan of all of Larry's writing, I have two special favorites — *California Classics: The Creative Literature of the Golden State* (1971) and *Southwest Classics: The Creative Literature of the Arid Lands* (1974). Both were handsomely designed and printed by The Ward Ritchie Press.

During his library career, Larry was honored by his profession with the presidency of the California Library Association and the Bibliographic Society of America. He was twice a Guggenheim Fellow; was invited to teach at a number of universities and colleges, and presented numerous public lectures to both academic and non-scholarly audiences.

On his retirement in 1966, UCLA recognized his invaluable contribution to the university's libraries by naming the University Library in his honor. Today the Powell Library is UCLA's undergraduate library. The name is worthy of the Italianate-Gothic building in which he labored for almost thirty years. In addition, in recognition of his writings, he was the first recipient of the Clarence Day Award (1960) from the American Library Association for his encouragement of a love of books and reading.

The Aldine Press

Catalogue of the Ahmanson-Murphy Collection of Books by or Relating to the Press in the Library of the University of California, Los Angeles, Incorporating Works Recorded Elsewhere

University of California, Los Angeles, Library



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With retirement at age sixty, Larry intended to turn to full-time writing. He and Fay had a lovely home in Malibu on the coast which would be their retirement retreat. As Larry explained: "Mountains I love and deserts and a few cities, but I have chosen to live what's left of my life here at the continent's end, on the hem of the sea, where the water nibbles away at property to which man holds tenuous title." But such was not to be. The house, his book collection, personal papers and effects were destroyed in the devastating Malibu fire of 1978. At the time, Larry was in Tucson by invitation of the University of Arizona. He was "professor in residence" at the Library School, wherein he taught each spring semester, 1971 – 1975, and acted as a consultant to the University of Arizona Library. With their Malibu house in ashes, Larry and Fay decided to make Tucson their permanent home, buying a condo in the foothills of the Catalina Mountains, for they shared a deep love of the desert.

In his twilight years, Larry continued to write with unrestrained vigor. One of the more important titles was his autobiography, *Fortune & Friends*, published in 1968. Bibliographies also appeared, one of his abiding passions dating from his D. H. Lawrence manuscript catalogue published in 1935. He also wrote three novels, *The Blue Train* (1977), which he had begun in Paris in the summer of 1930; *The River Between* (1979), and *Eucalyptus Fair* (1992).

After Fay's death, Larry continued to live in their condo until advancing age and increasing infirmity forced him to accept institutional care. During the last years of his life, he was a resident of La Rosa Health Center in Tucson, where he died peacefully on March 15, 2001. Some one hundred or more past colleagues, friends, and admirers attended a memorial service at the Singing Wind Book Shop, near Benson, Arizona, on the afternoon of April 8. The proprietor, Winifred (Win) Bundy, one of Larry's favorite UA students, hosted the event. She was a devoted friend and visited Larry regularly in the nursing home.

Larry will live on in his writings, which will continue to attract and inspire generations to come. Such is his immortal legacy.

— Doyce B. Nunis, Jr.

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
The following members have transferred from Regular to Sustaining status:

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... like a bridge over troubled water

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Some comments
of type experts who
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HERMANN ZAPF It is a pleasure to see that, besides the flood of inferior typefaces which are offered everywhere today, somebody cares about designing a typeface for books in all details and above all with new ideas.

BRAM DE DOES Congratulations on your Rialto! It is beautiful and well done. The concept is admirable. Of course I see influences, but there should always be influences! It is impossible, even undesirable, to design new typefaces without using the achievements of good existing ones.

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ROBERT J. DOHERTY A typeface I have waited for my whole life! It is one of the best things since God made his little green apples.

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